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FEBRUARY 1904

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**Special Holiday Number in Memoriam**
## James A. McNeil Whistler
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# Center of Vision.

Vol. II. BOSTON, MASSACHUSETTS, FEBRUARY, 1904. No. 5.

The Center of Vision is published by the pupils of the Massachusetts Normal Art School, on the third Saturday of every month during the school year, and only important news matter can be received after the 10th of the month. Matter for insertion may be left with any of the editorial staff, or mailed to the editor at the Normal Art School. In contributing, write on one side of the paper only, and sign full name (this is for reference only).

Communications should be addressed, according to their nature, to the editor, business manager, or exchange editor.

Manuscript must be accompanied by necessary postage to insure its return.

**Terms, 75 cents per year.**

**Single copies 10 cents.**

Somerville Journal Print.

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Now that the lectures on Education and Painting are finished, mid-year examinations past (and we hope passed), incidental fees paid, and a new term begun, we shall hope that some will find time, when not working on their certificates, to do something for the school paper, as suggested on the back cover. If you can't do anything else, you can take pains to patronize our advertisers and let them know that you do so because they patronize us. Now don't stand by and applaud. Step in and do something.

How many movements there have been started in this school with great vim, and then have gradually dwindled away and disappeared. But at last comes one of real promise. The Renascence has arrived.

Since its formation in December, the Glee Club has held the interest and enthusiasm of the thirty fellows who have joined it. Every Friday the boys have patiently rehearsed, with results of which they need not be ashamed.

Monday, January 25, about fifteen of the club met in the studio of Mr. Seely, '04, and enjoyed an informal social evening in which they not only became better acquainted with each other, but with several new selections as well.

Friday, February 5, a short business meeting was held, at which it was decided to invite Professor Calderwood, a prominent musical director, to become the leader of the club, and a partial schedule of engagements was agreed upon.

## A Few Do's and Don'ts of Composition.

Work yourself up to the right feeling for the subject.

The title generally gives the clue to the principal persons or things.

First, tell your story, tell it with force, then refinement.

The brightest spot of light is the center of interest. Have it reasonably near the middle. The sides of a picture let one down, so beware of putting the principal interest too near the edge.

Study the spotting of well-known paintings.

Spot so that the picture will tell at a distance.

Don't leave the middle of the composition uninteresting.

Don't put in things that say nothing.

Avoid monotony in the masses.

Don't space things too evenly.

Shadows lit up by reflections are a great resource of painters.

Beware of symmetry.

Keep the interest in one general direction.

Vertical lines give stateliness, dignity; horizontal lines, peacefulness, repose; diagonal and opposed, a sense of the dramatic.

Have colors in harmony with the subject.

We don't object to too much warm color, but do to a superabundance of cold.

Don't mud color up. Don't make the same brush stroke for everything. For unusual subjects use unusual colors.

Have air about objects.

Have nature in harmony with the subject. (Note Gustave Dore.)

## A Suggestion.

The New Year now is dawning,
And brightly as the morning
  Shines the Normal Art.
Her students, they are trying,
As time is onward flying,
  Each one to do his part.

The Glee Club ever singing,
Their merry voices ringing,
  A melody so rare;
At noon time there is dancing,
And every one is prancing
  To music in the air.

The ball teams will be playing
When there is no more sleighing,
  But really it is true,
A flag we should be waving,
All difficulties braving,
  As colleges all do.

Our paper it is thriving,
Now why are we not striving
  Our colors to display?
It would be quite refining
If we should try designing
  A flag, without delay.

A. A.

## Perspective.

Yo' look fah down
  'Long de railroad track,
An' yo' scratch yo' crown
  An' yo' brains yo' rack;
"By gum!" yo' say,
  "How de train done gwine
To make her way
  Whah de two rails jine!"

On flies de train—
  Foh it don't appeah
To bodder de brain
  Ob de engineah;
An' yo' sho' to find
  Wif de neahuh sight
Dat de rails ain't jined,
  An' de track's all right!

Des so we-all
  In de futah fah
See de path get small—
  "How we gwine pass dah?"
But we 'proach de place,
  An' it widuh seem
An' we find dah's space
  Foh a ten-mule team!

—From the Saturday Evening Post.

By an upward step and a noble thought
  Every day, as the days went by,
So was every great deed wrought;
  So may we work, you and I.

"What's the matter with 'Dried Apple Pies'?" asked Baker.
"Oh, they won't go down," innocently remarked Fox.

(Note: The poets who were guilty of the above have been duly provided with a poetic license.—Ed.)

# Art News.

Laura M. Marceau.

"Every genuine work of art has as much reason for being as the earth and the sun."—Emerson.

The Whistler Memorial Exhibition will be held at Copley Hall during the four weeks beginning February 23. Boston is fortunate to have an exhibition which London, New York, or Chicago would have been glad to get.

George H. Bartlett has brought out through the Riverside Press a large and authoritative book on "Pen and Ink Drawing." It is needless to say that Mr. Bartlett is qualified to write on the history of illustration and the developments of the various processes of reproduction. A great number will recall his course of lectures on the "History and Practice of the Art of Illustrating." Hardly any man in America has a more accurate understanding of technical methods in their relation to art expression. The present work is helpful, both to students in art schools and to those who try to learn the technique of drawing without attending regular classes. "Pen and Ink Drawing" is the best manual yet published, and is having a wide sale.

The statue of a faun, carrying the infant Bacchus, was recently installed in Symphony Hall, in a niche reserved for it since the fifteen heroic statues were put in their respective places before the hall was opened to the public. It is the work of Pietro Caproni, and is a copy from the original in the Neapolitan Museum.

Lectures on "Architecture," Boston Library. February 25, "Middle Ages in Italy," Charles A. Cummings. March 17, "Recent Syrian Excavations," Howard Crosby Butler.

The exhibition of works by Massachusetts artists, held at 31 Beacon street, showed that this state will be well represented at the St. Louis Exposition.

It is expected that the art critics of several of the New York papers will come over to Boston for the opening of the Whistler Exhibition.

The portraits and landscapes shown by William W. Churchill, of this city, in New York are highly praised by New York critics.

A large canvas depicting the Battle of Bunker Hill has just been completed by Darius Cobb.

Mr. Hugh Cairns, the Boston sculptor, has presented the Caledonian Club with a group of statuary which he designed. The figures are those of Burns and Highland Mary, and stand nine feet high.

The recent exhibit of foreign masterpieces at the Williams and Everett gallery was of great educational value.

## Diverging Rays.

Captain W——, in sudden darkness during drill, trying to open the armory door, cries excitedly, "Somebody throw me a bunch of key-holes!"

—Oracle.

"Whoi was Patrick arristed?"

"Sure, he troied to steal McCarthy's pig, but the baste squealed on 'im.—Chronicle.

Why is it folks sit—this—way in
The car we miss,
While in the one we catch at last,
They are alljammedupliketh is?

—Ex.

Once a Freshman was cast on an African shore,
Where a cannibal monarch held sway,
And they served up that Freshman in slices on toast
On the eve of that very same day.
But the vengeance of heaven followed swift on the act,
And before the next morning was seen,
By cholera morbus that tribe was attacked,
For that Freshman was terribly green.
—From the Yellow and Blue, Waller High School, Chicago.

If you say to yourself: 'I will be a traveler, a statesman, an engineer' (or an artist); if you never unsay it; if you bend all your powers in that direction; if you take advantage of all helps that come in your way and reject all that do not, you will sometime reach the goal. For the world turns aside to let any man pass who knows whither he is going.'

—Ex.

Mr. Fox, of Class A, fell asleep the other day on a Cambridge car. The car began to get crowded, and Mr. Tyng (who bunks out Harvard way) wiggled in at Dana street.

Tyng saw Mr. Fox asleep, and, ever ready to tell a Freshman what was the right thing to do, old Beaux Arts dug his fist into the sleeper's ribs, saying: "Get up, Fox, and give three ladies a seat."

Then Gus clambered up on a dress suit case and took hold of a strap.

B. A.

FLORA M. SARGENT.

## Another Interview.

"I like my profession, and am happiest when in the studio." Thus spoke Miss Flora M. Sargent, the sweet-faced model who recently posed for Mr. De Camp's class in portraiture.

Miss Sargent is possessed of a sunny temperament. She says, "I try to think of pleasant things when I am posing," which readily explains the reason for her being a general favorite with artists.

She is from Brattleboro, Vt. Her great-great-grandfather, Colonel John Sargent, was the first white child born in the state of Vermont. Her mother, whose maiden name was Marie Antoinette La Bonte, was descended from the Huguenots, who fled from France, and settled on the Hudson.

Miss Sargent has posed in Boston during the last eight or nine years for William W. Churchill, Mr. Tarbell of the Museum, Frank W. Benson, Jacob Wagner, and many more Boston artists. She has in her possession a fine etching made from a head Mr. Tarbell painted of her. He was the very first artist for whom she posed.

Upon being asked if anyone had discovered her, she replied, "No." She always had felt she should enjoy the work. She was counseled to see Mr. De Camp, and he it was who first advised her regarding the line of work she was about to follow.

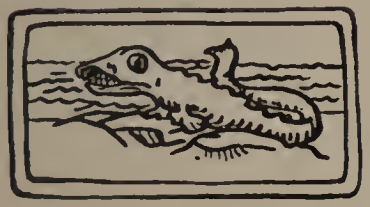
He said, "Many have the idea that posing is great fun. It is not. It is a profession, and if you take it up seriously and keep your engagements you will make a success of it. Those who do not regard it in this light soon drop out."

Miss Sargent has certainly not "dropped out." She is enthusiastic about her profession. As a matter of taste she prefers to pose in costume, and particularly for illustrations.

Aside from her regular work she finds time to take drawing lessons and study French.

Miss Sargent has given us her permission to reproduce her picture.

## The Ichthyosaurus.



Behold, the Ichthyosaurus wild,
Who lived when Earth was but a child!
Let us his action emulate
And die before we're out of date."

—Jack.

# LECTURES ON THE HISTORY AND PRINCIPLES OF MODERN EDUCATION.

BY WILL S. MONROE.

V. John Henry Pestalozzi.
  (a) Boyhood and mental training.
    1. Studies at University of Zurich.
    2. Diverse vocations, Theology, Law, Agriculture, Teaching.
  (b) Varied educational career.
    1. Industrial school for the poor at Neuhof (1775-1780).
    2. Period of educational writing (1780-1798).
      "Leonard and Gertrude," "Evening Hours of a Hermit," "Christopher and Eliza," "How Gertrude Teaches Her Children."
    3. Orphan's school at Stanz (1798-1799).
    4. Training school at Bergdorf (1800-1804).
    5. Normal school at Yverdon (1805-1825).
  (c) Educational principles of Pestalozzi.
    1. Doctrine of domestic education.
    2. Individuality, Pestalozzi's conception of character.
    3. Sense training and object teaching (Anschauungsunterricht).
    4. Educational value of geography and nature study.
    5. Defects of Pestalozzi's doctrines.

## FROEBEL AND THE EDUCATION OF MAN.

I. Early life and training.
  (a) University studies.
  (b) Studies and training under Pestalozzi.

II. Educational labor.
  (a) Reäl school at Keilher.
  (b) Organization of the Kindergarten.

III. Educational principles.
  (a) Doctrines of the naturalists.
  (b) Harmonious development.
  (c) Esthetic culture.
  (d) Social sense (play and games).
  (e) "New education" doctrines formulated.

## HERBART AND THE APPLICATION OF PSYCHOLOGY TO EDUCATION

I. Mental history of Herbart (1776-1841).
  (a) Early school training.
  (b) Studies at the universities of Jena and Gottingen.
  (c) Pedagogical studies with Pestalozzi at Yverdon.

II. Educational labors (Gottingen, Kernigsberg, Gottingen).

III. Followers of Herbart.
  (a) Germany: Stoy, Ziller, Rein.
  (b) America: Herbart Club, DeGarmo, McMurrys.

IV. Apperception and the formal steps.
  (a) Apperception and assimilation.
    1. Relation to perception.
    2. New ideas as related to old.
    3. Organization of knowledge.
  (b) The five formal steps.
    1. Preparation.
    2. Presentation.
    3. Association (comparison).
    4. Generalization.
    5. Application.

V. Herbart's doctrine of interest.
  (a) Two sides of interest.
    1. Intellect (knowledge).
    2. Emotion (sympathy).
  (b) Elimination of volitional element (criticism of Dr. Harris).
  (c) Biological basis of law of interest.

VI. Co-relation and co-ordination of studies.
  (a) Pedagogic need of co-relation.
    1. Diversity of studies.
    2. Growth of special interests.
    3. Function of apperception.
    4. Unity and variety of studies.
  (b) Historical aspects of co-relation.
    1. Ancient Greek education. Music and Gymnastics.
    2. Early Christian teachers. Triveriem and Quadriviem.
    3. Comenius and realists. Materials of thought and symbols.
    4. French scheme. Intellectual, moral, physical.
  (c) Herbart and his school.
    1. Rein-Ziller plan (McMurrys).
    2. Frick-Stoy plan (DeGarmo).
    3. Development of child and race.

## A Fancy.

The lecture hall was dark and deserted. The building was silent, as from the distant tower the chimes announced the hour of midnight. As their echo died away, the black-robed figure by the platform uttered a sigh of relief and, dropping his outstretched arm to his side, stepped heavily down from his pedestal and sank into a chair.

"There," said he aloud, "this feels good. I haven't had a chance to rest for eighteen hours, and my deltoid is stiff as plaster. Granbury caught me talking this morning, and I had to hold my mouth open all day."

"Well, if you're rested," remarked the skeleton, "I wish you'd put my left leg back into place. My backbone is supported by this iron standard, but I'm tired of standing on one leg. Munsell comes along and helps himself to my head or arm, and never thinks of returning them. He talks about my humerus bones, but there's nothing humorous about it."

"I tell you what, Bones, the people in this school are the most careless I ever saw. Look at the way they loaf around the hall here, and play in their studios when they ought to be at work."

"Yes, and some day they'll be sorry they wasted their time. What was it I heard Miss Hathaway reading the other day? Something like this: 'Oh, this is a funny old world! How we dawdle and fool at nine o'clock in the morning when we think we have time enough! At two P. M. we desire nothing so much as to paint.'"

"That's very true, and then they wonder why their work doesn't get done. If the amount of work done was in proportion to the good resolutions made, the board would have to change to a three years' course."

"Muscles, old boy, did you ever notice how some of these folks will look blue and discouraged in school, and then when they are alone will

sit and admire their work, pat themselves on the back and say 'What a great artist I'm going to be some day,' while their canvas actually curls in misery."

"That reminds me of another quotation: 'Most work is deliberately murdered in the hope that it may never speak of its author's incapacity.' Pretty good; don't you think so?"

"Talk about being murdered; that's bad enough without being pawed over and criticised after you're dead. Now my head's gone, and I haven't the least idea where it is."

At this point a mighty rumbling began to be heard. The two figures leaped back into place, the room and chairs reeled wildly, the noise settled to a steady d-r-r-r-ing, and —— I woke up. Late hours and a bad digestion are not good for either bones or muscles, to say nothing of nerves. —Uncle Martin.

## The Massachusetts Normal Art School.

[Continued.]

The Board of Visitors to the school from the State Board of Education at this time consisted of Rev. A. A. Miner, D. D., Miss Abby W. May, General Francis A. Walker, and Horace Scudder. The faculty consisted of George H. Bartlett, principal, Miss Deristhe L. Hoyt, Albert H. Munsell (then absent by permission for several years of study in Paris), Miss Mercy A. Bailey, Walter F. Brackett, Anson K. Cross, Miss M. Louise Field, Mrs. Anna M. (Davis) Rydingsvard, and Thomas E. Sweeney (who was taking charge of Mr. Munsell's class). Miss Mary T. Jones was curator.

In the following autumn a Life Class was added to the school, and F. N. Thompkins was appointed instructor until Mr. Munsell should return.

During the following year, 1888-9, occurred several changes. Miss Abby W. May, of the Board of Visitors, a beloved friend of the school, died, and Mrs. Kate Gannett Wells, widely known and interested in all educational work, was appointed to fill the vacant place.

Mr. Munsell returned and took direction of the study from life and the antique. The connection of Mr. Brackett and Mrs. Rydingsvard with the school ceased, and again bereavement came, and the school suffered its second great loss by the death of Thomas E. Sweeney, who, like Mr. Patten, had been first a pupil, then an earnest, faithful teacher for several years in Class D.

Miss Annie E. Blake was appointed in the place of Mr. Sweeney,

and George Jepson, Henry H. Kendall, and John L. Frisbie. A reorganization at this time transferred Mr. Cross from Class C to Class A.

During this same year was formed the Alumni Association, whose first general meeting occurred in April, 1889.

In the summer of 1892 Miss Deristhe L. Hoyt resigned her position as instructor, and received the appointment of Lecturer on Historic Schools of Painting. Edward W. D. Hamilton, a former graduate of the school, and teacher in the Providence School of Design, was appointed to fill Miss Hoyt's place.

In the spring of 1893 Rev. A. A. Miner ceased to be a member of the State Board of Education, having served upon it three terms, a period of twenty-four years, and thus the school has lost the wise counsel and unwearied care which he, as chairman of the Board of Visitors from the beginning of the school, had so generously, wisely, and effectively bestowed upon it. None save those who have always known and loved its interests can appreciate the magnitude of this loss.

In the autumn of 1893 drawing and painting from the living model, which hitherto had been limited to special members of the Life Class, became a part of the regular course of Class B. Thus a great advance was made in the instruction needful for constructive and decorative as well as for pictorial art.

With the opening of the World's Fair came another opportunity to make the work of the school more widely known. Its exhibit created great interest, and received besides the medal a diploma for the excellence of its course, and especially for its examples of students' work in drawing, painting, and modelling. Mr. Bartlett, the principal, also received a diploma for his planning of the general exhibition and for the two "heroic charts" which he designed to show the educational facilities afforded by Boston's public schools and Public Library.

DERISTHE L. HOYT.

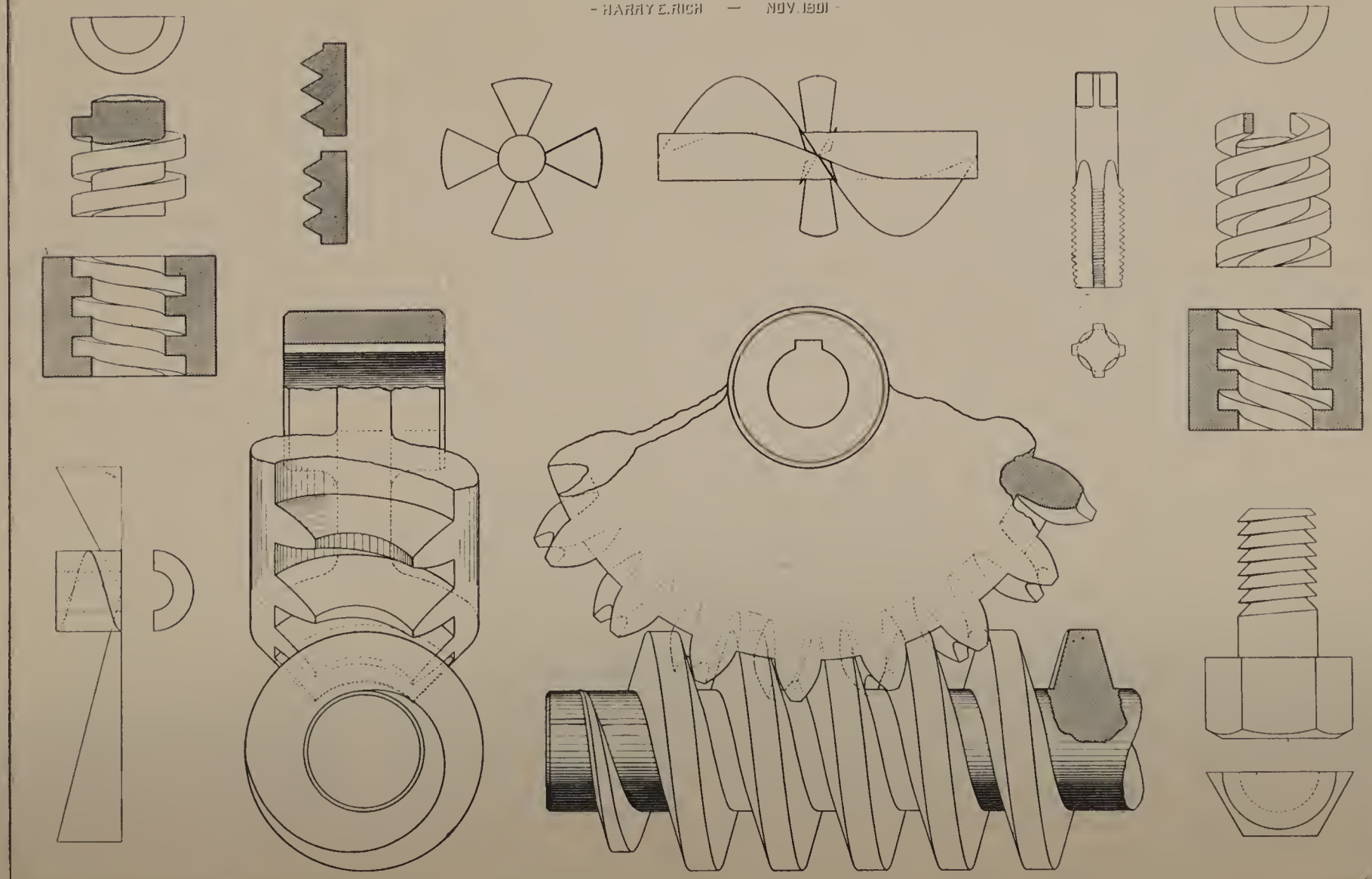
> At this point in the history of the school, Miss Deristhe L. Hoyt, who had been historian from its beginning in 1873 until the spring, 1894, resigned, and her place was filled by Miss Field, who takes up the narrative at the point where Miss Hoyt left it.

In the spring of 1894 Class C was given improved equipment in the form of a shop in the basement room of the school building, with fittings for wood and iron working; here pupils have since made practical application of the knowledge gained in the classroom and there expressed in drawing. Increased facilities for this work have since been added, and a day each week is devoted to it.

[ To be continued.]

# — APPLICATION OF THE HELIX —

— HARRY E. RICH — NOV. 1901 —



## Departments of our School. No. 3.

This month we have reproduced one of the mechanical drawings which are to be sent from our school to the St. Louis Exposition representing the work done in Class C.

The student enters what is known as elementary C after completing class A. He is given a thorough training in all the elementary principles of machine and architectural study. This includes projection and intersection of solids, projection of shadows, machine drawing, and building construction.

Under the new arrangement, making this a four-year course, the advanced work commences in the second year in Class C. The student now begins a thorough study of mechanical and architectural principles and design, combined with a practical course in shop work in both wood and iron, and the forging and tempering of tools.

The fact that he must know something of all the branches of engineering, architecture, and ship draughting makes it impossible to pursue each branch to its fullest extent. The class does not aim to turn out mechanical and civil engineers, nor naval architects, but rather to turn out men perfectly able to teach the basis principles of any of these branches. In short it does not make specialists, but what it does it does thoroughly.

The advanced work in the mechanical branch of Class C consists of lectures in applied mechanics, the law of the lever, belt, screw, and construction of cams and gears. These principles are illustrated by a large supply of excellent models, many of which have been made by students in the shop. Lectures in descriptive geometry are also given, and the models representing the problems worked out in the shop. The idea is to have theory and practice go hand in hand. The student studies the screw, and goes in the shop and cuts a thread on the lathe; he studies the law of belts and wheels, and goes in the shop and constructs the model, thus demonstrating the theory.

Besides the study of these laws and the shop work, working drawings of machines from copy and measurement must be made.

The architectural branch covers a large amount of work. Designing of dwellings, with plans and elevations, original designs in wood and iron, and the drawing of some building from measurement serve as samples. Lectures are given in architectural history, pen and ink and steel construction. The latter was lately added.

The lack of space will not allow a more detailed account of the course, but this brief summary gives some idea of the work in Class C.

—F. G. Elton.

# As It Befell Them.

## II.

A few days later the Hopefully Inclined announced to the girls that she had discovered the "most artistic alley you ever saw, and near school, too!" It was therefore decided that they go sketching that very afternoon.

As on the previous occasion, it was a question of procuring seats.

"Let's ring the bell at one of these back yards and ask for chairs," suggested Hopeful.

"Chairs!" echoed the Sensitive Girl. "Not four chairs!" she added weakly.

"Four what, then, Happy?" asked the Irrepressible.

"Why!" broke in Hopeful, "I should be happy to do such a favor if any one came to my house and asked."

"Then here goes," said the Solemn One.

One of the yard doors was slightly ajar. She pushed it gently and entered.

"The maid was in the court-yard,
Hanging out the clothes,"

softly quoted the Hopefully Inclined, who followed at her heels.

A very comely person was bending over a clothes basket. Near her stood some dignitary of the household, just which one it would have been difficult to tell, for he was in his shirt sleeves, and was blacking boots. But there was one unmistakable feature about him. That was his smile, which seemed to have come to stay. In default of a better title, the Four dubbed him the "Cheshire Cat."

A whispered conversation ensued between these two after the Solemn One had stated their need.

The chairs were soon forthcoming, though the maid looked at the girls as though she suspected them of premeditated theft.

"To work! To work!" urged Hopeful.

They were deeply engrossed in their painting, when a great gust of wind rose and a cloud of dust swept over them, leaving no small amount of dirt adhered to the still wet papers.

"This," said the Solemn One, looking at hers sadly, "is what Mr. Cross would call a 'muddy' drawing!"

They had hardly settled down to work again, when up came a grocery wagon and stopped directly in front of them, thus shutting off half their view.

They amused themselves feeding the horse with the remnants of their

lunch. He ate apples, bread, and fudge indiscriminately. They agreed that he was a very nice horse, indeed.

After this interruption, they worked industriously in silence. At intervals the "Cheshire Cat" would poke his head out (most probably at the instigation of the maid, the girls thought), ostensibly to look down street, in reality to make sure that the chairs were still there.

Two wielders of the pick and shovel crossed the alley. Said the nimbler of the two to his companion: "Git a gait on, ye spalpeen, or ye'll be afther having yer pitcher took," with a grin and a wink, at which the girls laughed heartily.

"Chou! Chou! Chou! Ding! Dong! Ding!"

Another interruption in the shape of a small and vigorous boy. He was not long quiet.

"I'm an en-jine," he announced hopefully. "I can stand on my head when I ain't an en-jine. Say, can you drawr a dorg? I can. Say-——"

"Say," interrupted the Irrepressible, "I bet you can't be an engine up to the corner, that corner way, way up there."

"Huh!" snorted the boy scornfully. "Jest watch me an' see!" and away he steamed, full speed.

"Such diplomacy!" murmured the Hopefully Inclined. "Really, we shall feel quite proud of you, Irrepressible."

"I say," burst out Irrepressible, "I'm awfully cold. My fingers are so stiff I can't hold my brush!"

"Ah!" said the Solemn One, "it will bring tears to the eyes of many when they read this pathetic notice in the paper: 'A fair young girl frozen to death, a martyr to the cause of art.'"

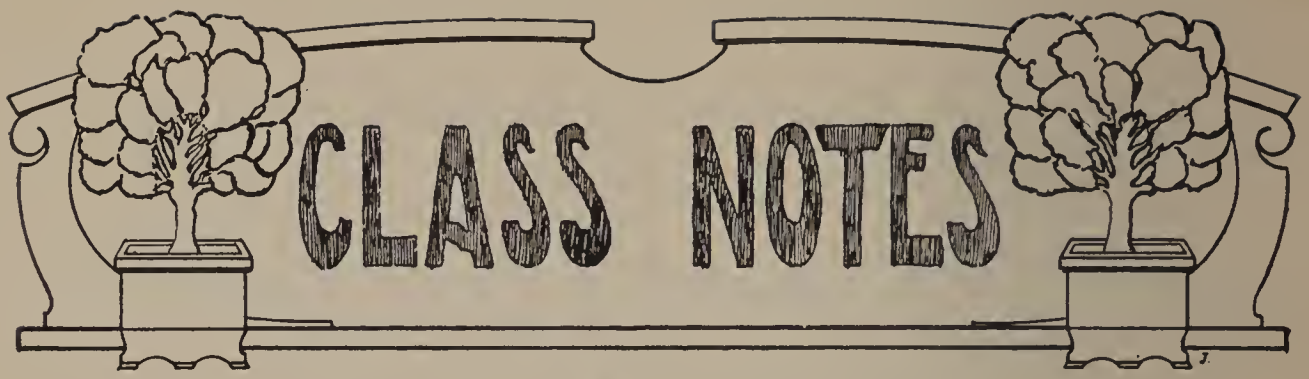
"Aw, shut up," said Irrepressible disrespectfully.

"Well, then, a race, if that suits you better," replied the Solemn One.

And race they did, up and down the alley, to be joined by the Sensitive Girl and Hopeful.

They awoke the echoes with their gay laughter. Up and down, up and down they went, the Irrepressible at the head. The "Cheshire Cat" came running out. He thought the girls had suddenly gone crazy. The maid flounced out, too. She gave them a look of disgust. An affrighted feline scurried across the alley. The afore-mentioned little boy popped out of his yard, and gave a war whoop of sheer delight. Then back to their work, all aglow, came the Four.

But not for long, for soon a snowflake came drifting down gently, another, still another, and then it began to snow in good earnest. Put to rout by wind and snow, the girls disbanded for that day.




Olive Gage. **1904.** Belle Cameron.

The Watercolor class has received a new impetus since Mr. Bartlett has removed the apple of discord from our midst. Let us hope that it proved as sweet as stolen fruit.

Education, education, all in the name of the History of Education. What is a Quis?

Echoes from the Portrait class:—

Rich—"Here comes Vandyke Brown."

Dun—"If you don't be careful you will make 'Brown madder.'"

A magnificent Lyon arrived this month. Quite an addition to our Art School menagerie.

Wanted: The definition of Nature; also Art. All answers may be addressed to Miss B.

Hearn is our class photographer. Read the rates and have your photos taken. Full satisfaction will be given.

Who were more surprised, the Bear Dancers or the Observer?

Will February 13 be an unlucky day for the graduates of 1904? Let's hope for luck in odd numbers.

The Senior class has aranged with C. W. Hearn, photographer, 394 Boylston street, the following special rates:—

Carbonettes—One dozen, $3.50; two dozen, $5.00 (ordered at one time); or fifty pictures, $8.00 (ordered at one time). Two positions will be furnished with an order of fifty, and resittings will be given until suited. Prices on platinums can be had by applying to the executive committee, Class of '04, F. G. Elton, president.

W. H. Porter, a graduate of Class C, is teaching mechanical drawing at the Boston Y. M. C. U. evening school.

HELP! HELP! the class editors by handing in notes.

Tell me not in mournful numbers
I have flunked in that exam.
If I were always safe from blunders,
I'd not be here where I am.

(On seeing the marks posted.)

Laura Marceau. **1905.** Rosamond Coolidge.

In the last number we were told that the girls of Class A were going to form a glee club. We haven't heard them. Now there is similar talk in 1905. Don't let the scheme "fall through," and let's make it a school affair. It won't do for the boys to get ahead.

How many are saving up money for "fees"? Let's pay promptly, and save Nelson lots of trouble. He has his hands full now "collecting notes."

With great respect we pronounce the name of Paolo Uccello, that man who could in all sincerity exclaim, "O, how sweet a thing is perspective!"

There are those who burn incense to their gods; we bow low before "the little brown tea-pot."

A story, reflecting little credit on the American girl, is going the rounds. The scene is laid in the Sistine Chapel, where a number of visitors, in reverent silence, were gazing upon the work of the master.

Presently there was a swish of silken skirts, the click of French heels on the floor, and the odor of violets; a pause; then a stage whisper, "How long does this funeral act last?" We fondly trust that this occurrence is an exception.

The students of Mr. Munsell's division are of an inquiring turn of mind apropos of the recently discussed. (See p. 67.)

Perspective exams. seem to strangely affect some members of our class, causing them to even forget their locker numbers.

Baker (at rehearsal)—"Tyng, I want you to take the attendance of all who aren't here." And poor Tyng tried to do it.

Elsie Holcomb has a Sunday school class. "They're so cunning."

"What are they, boys or girls?"

"Neither, they're mixed. Well, you know what I mean—they're half boys and half girls."

What strange beings!

Elementary C was made glad on their farewell appearance by the ingenuity of Miss Kimber. How sweet a thing was our certificate polyhedron when last we viewed it. O fudge, I hope the sisters who visited us that day were not unduly shocked at our worldiness.

Although late in entering Class C, Gracey is rapidly erasing a pathway through the elementary work.

Grace Patten. **1906.** Frank Allen.

Johnson and Farnum make a good showing with their new blue neckties, January 28. We admire Miss Roger's method of tying them up.

Director Baker had a vision during the anatomy lecture a day or two ago—"Glee Club Fridays—SURE."

A-l-n finds that the gilded pinfeathers started on his upper lip are worth two boxes of fudge and one of stuffed dates. Query: What is his hair worth?

"'Tis queer," said the Interesting Model,
"What an awful amount of yap
I've had to stand in classroom,
From playful Charlie Knapp."

To study the buttercup, to draw the buttercup, to write about the buttercup, to sing about the buttercup, to smell the buttercup, to analyze the buttercup—Holy prunes, no wonder that system of education fails!

Just reach away down and pull up the "fiver" for dues.

Members of this class were glad to welcome back one of their comrades of last year. She has returned to work with renewed determination to succeed. We wish her success.

Aha! What have we here? Education papers to be written in school, Saturday, February 27. This must be reported to the Massachusetts Society for the Prevention of Cruelty to Children at once.

Sad Calamity. Bearer of a card with the inscription: "Tongue frozen! Don't talk. Will probably thaw about noon."

Styles set in mode of wearing hair—improved methods.

When on your nose the charcoal goes,
And fixatif fixes it so,
Don't use a knife, but in the strife
`Use Hand Sapolio.

(N. B. This is not an advertisement.)

Why is a dog running like a previous statement?
Because it is a fo(u)regoing.

Why can the skeleton be understood by students in anatomy?
Because it articulates so well.

Why shouldn't the girls have something as well as the boys? Let's have an ORCHESTRA. Find out who plays any instrument among the girls in your studio.

Marie Read. **1907.** Helen Lyon.

Occasionally, on leaving the building at two o'clock, we hear voices in the vicinity of the piano. We presume it is our Glee Club, practicing. We all enjoy music, let us hear more of it.

It seems like "Home, Sweet Home" to be working with charcoal again.

"Tempus Fugit." How about those certificate sheets?

How about the sleigh party? The snow seems to be waiting for us.

How many are working to join the ranks of the oil painters?

A certain student from Class A, while working in public library one afternoon, fell asleep, thinking after his first nap of two hours he would work a little while. Shortly afterwards he fell to sleep again, this time for all night. "Oh, what a surprise in the morning!"

"We're made so that we love
First when we see them painted, things we have passed
Perhaps a hundred times, nor cared to see,
And so they are better painted—better for us.
Which is the same thing. Art was given for that."

"Dwells within the soul of every Artist
More than all his effort can express.
No true painter ever set on canvas
All the glorious vision he conceived."

" 'Wondrous fair!' the people cried,
'Tis a masterpiece of art!'
Yet I deemed the painter sighed,
Saying in his yearning heart,
'These but see the face I wrought,
Not the Mother that I thought.' "

Oh, Perspective, Perspective! What crimes are committed in thy name! Perspective—to see through. 'Tis the very thing we cannot do.

Whereas, by the Divine will of God, Miss Helen Starkey has been bereaved of her mother; be it

Resolved, that we, the members of the class of 1907, tender her our sincerest sympathy; and be it also

Resolved, that a copy of these resolutions be published in the CENTER OF VISION.

Helen F. Lyon.
Marie T. Read.

# Exchanges.

We were glad to begin the new year by welcoming several new friends to our widening circle of "penships."

We wish all success to the Oracle, Manchester high school, N. H. It has begun its career well with an excellent Class Notes department and original heading. The names signed to the document in its serial story are clever parodies.

The cover design of the Observer, Central Falls high school, R. I., is well adapted to its title. We hope the paper may have as extended an outlook as the perspective of the design warrants. "Traits of Irving As a Writer" is thoughtfully written, and shows a sympathetic appreciation of Irving's love of nature.

The brightly written version in the Roxbury Enterprise of how the giraffe got his long neck has a moral for animals outside the jungle.

Heavier paper for the cover would greatly improve the Sparks, Sioux Falls high school, South Dakota. Also leaving all the advertisements for the last page.

The Owl gives a unique scientific romance of sub-marine discoveries, the "Voyage of the Atlantis."

We sympathize fully with the "Duties of an Editor," as told lamentably by the editor of the Crimson and White, Gloucester, and we are sorry to add to his burdens by suggesting that a different cover design would add greatly to the merits of the paper.

The cover design of the Alpha is good, but the law of interest demands variety. And if another design could be used occasionally, it would be better.

The exchange column of the Drury Academe has the common fault of mingling criticism with exchange jokes.

That of the High School Bulletin shows careful, thorough criticism, and a desire to help by commendation and suggestions for improvement.

We acknowledge the receipt of the following: High School Life, Malden; Debater, Wakefield; Lowell Textile Journal; New Brunswick High School Advocate; Charlestown Evening Star.

The Somerville Radiator seems to have forgotten us. We have not received a copy since November. Come, Radiator, we enjoy you too much to lose you.

The cover design of the High School Student, Bridgeport, Conn., is effective and appropriate for our prolonged good skating weather.

# The School Arts Book

Is the magazine for those who teach or supervise Drawing and the allied Arts in Schools. It is an attractive monthly. Fully illustrated. Readable. Alive.

It has Outlines, References, Book Reviews, and whatever else will be most directly helpful to busy teachers. : : : : : :

HENRY TURNER BAILEY, *Editor.*

*Subscribe through our agent, Miss Julia Frances Sawyer, Class A.*

THE DAVIS PRESS, Worcester, Mass.


# WANTED

Stories for the Center of Vision.
Write the kind you like!

WANTED. — Headings for the editorial page, and the other departments of the paper.

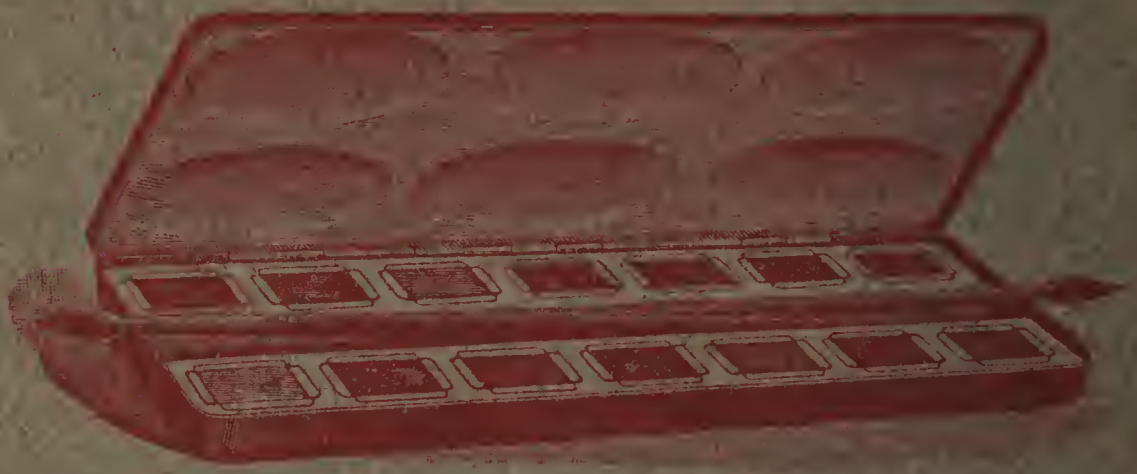
WANTED.— Cover designs. WANTED.— Ideas.

WANTED.— News of school happenings.

# WANTED

More people to personally participate in the paper's progress.

# Bradley's Water Colors



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